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American Art News

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NEW YORK, DECEMBER 1, 1917

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THE GREAT MANTEGNA SOLD

It is currently reported in art circles that the famous panel, "Judith With the Head of Holofernes," by Andrea Mantegna, and widely known as "the Pembroke Mantegna," has been purchased by Mr. C. W. Hamilton, of New York, for a large figure. The Mantegna figured in the Pembroke sale in London last summer, and at that time a valuation of \$200,000 was placed upon the painting. It is unique in size, measuring only twelve inches in height by seven inches in width. The picture was acquired by the Duveens in London, and its sale made a sensation in the art world.

It is also said that Mr. Hamilton, who is a new collector, has acquired other valuable paintings for his collection.

THE WINTER ACADEMY

The jury of selection for the coming Winter Academy to open Dec. 15, will be Gifford Beal, Louis Betts, Charles Bittinger, Kenyon Cox, Charles C. Curran, Elliott aDingerfield, Frank V. Du Mond, Ben Foster, Birge Harrison, Childe Hassam, John C. Johansen, H. Bolton Jones, Sergeant Kendall, W. L. Lathrop, Jonas Lie, J. Francis Murphy, Hobart Nichols, Ivan G. Olinsky, DeWitt Parshall, William Ritschel, Charles Rosen, Carl Rungius, William T. Smedley, A. T. Van Laer, Everett L. Warner, J. Alden Weir and Irving R. Wiles.

The hanging committee will be Henry B. Snell, Herbert Adams and E. Irving Couse.

The prizes will be awarded by the following jury: Paul W. Bartlett, Edwin H. Blashfield, Emil Carlsen, Daniel C. French, Francis C. Jones, H. A. MacNeil, J. Francis Murphy and H. W. Watrous.

AMERICAN ARTISTS' WAR FUND

An important meeting was held at the National Arts Club Nov. 22 in the interests of the American Artists' War Emergency Fund. This fund is for use in emergencies arising in connection with artists who have gone to war and their families. At the meeting, committees were appointed to look after this matter all over the U. S. Among the artists present at the meeting were: J. Alden Weir, Alexander Konti, Daniel French, C. D. Gibson, E. L. Peixotto, Herbert Adams, Douglas Volk, Gardner Symons and E. L. Blashfield.

AMERICAN EAGLE MEDALLION

A medallion commemorating the entrance of the United States into the great war has been completed by Eli Harvey, a well known sculptor, who received the commission from the American Numismatic Society. The medallion has been cast in bronze and bears upon it the memorable date, April 6, 1917, and an eagle with spreading wings ready for flight, perched upon a crag. This American eagle is admirably posed and he is evidently an aggressive attitude, for he looks ready for a fight. For some time before the medallion was completed the sculptor made several sketches of bald headed eagles, which he utilized in his work of modeling.

Eli Harvey has a studio in Washington Square, New York, and is widely known for his animal figures. He is represented in the Metropolitan Museum of Art by his figures, "Maternal Caress," and "Lioness." He also executed the sculptured figures for the New York Zoological Society Building.

MONUMENT SITE CHOSEN

A site for the Princeton Battle Monument has finally been chosen after a controversy of more than five years. The monument will commemorate the bravery of Washington and his army at the Battle of Princeton, and will be erected on the grounds of the Princeton Inn., whose predecessor served as a roadhouse in early coaching days between New York and Phila., instead of on the site in the small triangular park at the junction of Nassau and Stockton Sts., which had been prepared for the monument by the distinction of several old and unsightly buildings. The memorial will be constructed from Indiana limestone and the work is now in charge of a state commission.

MUSEUM GETS SHAW MILLETS

The Boston Museum has received as a gift from the late Quincy A. Shaw, Jr., and Mrs. Marian Shaw Haughton, the entire and famous collection of paintings, pastels and etchings by Jean Francois Millet, assembled by Mr. Shaw, and which for many years hung in his house on the shore of Jamaica Pond.

There are in the collection about 25 oils and about 25 pastels, including some of the most important works of the great modern master, such as "The Sower" and others of world-wide renown. Together with the oils and the pastels, there are many of Millet's etchings.

"Another important and valuable part of the Shaw gift to the Museum," says the Boston Transcript, "consists of a collection of some 15 or 20 Italian Renaissance sculptures. This was a part of Mr. Shaw's collection perhaps even less known to the world at large than his pictures, but it in-

THE GARY FRAGONARDS

Following the exclusive story in last week's ART NEWS of the most important art sale in several years—that a number of Fragonards to Judge Gary through a New York and Paris art house, which story, taken from the ART NEWS was exploited last Sunday by the New York and other American dailies, it has developed that Judge Gary has added two more examples of the early French master to his collection and will install a Fragonard room in his residence, 856 Fifth Ave.

His Fragonards now include the panels, "The Shepherdess," "The Grape Gatherer," "The Reaper," "The Cage" and "The Worker," and also a portrait of the artist himself.

It is stated that the portrait of Fragonard will be placed upon a high easel. Altogether Judge Gary's art collection now includes six examples by Fragonard. The pictures were in the home of the Mortmart-Rochechuart family in Paris for more than a century.

ART WAR RELIEF COMMITTEE

A new art organization, which should appeal to all artists and art lovers, and especially to women artists, is the Art War Relief Committee, composed of the heads and representatives of several of the leading art societies of the city and whose headquarters are temporarily with the Art Alliance of America at No. 10 E. 47th St. The location of the permanent offices of the new organization, which will be on or just off Fifth Ave., between 45th and 57th Sts., will be announced in next week's ART NEWS.

The purpose of the Art War Relief Committee is to co-ordinate the war work of artists, and its slogan is "A way for you to help to win the war," and is addressed to all painters, sculptors, illustrators, and designers.

The following are the objects of the committee: To bring together artists, artisans, art students and others interested in art, for the purpose of patriotic service; to maintain headquarters where relief work will be directed; to work as an auxiliary of the N. Y. County Chapter of the American Red Cross; to establish branches in the art schools and organizations—for making surgical dressings, hospital supplies, and garments, knitting, etc.; to co-operate with the committee appointed by the Federal Government in obtaining posters, and to serve as a clearing house for all posters designed for patriotic service; to help in the rehabilitation of disabled soldiers and sailors by giving them instruction in the handicrafts, and in securing them positions. Mrs. Pascal of the International Handwoven Industries will teach weaving of materials for women's garments; to render assistance to artists disabled in the war, and to aid their families.

The committee relies on the voluntary support and co-operation of every art worker and lover, and urge that artists enroll at once at headquarters, that they may all work together with enthusiasm in the service of their country. Checks of any amount should be made payable to the Art War Relief, and mailed to Mrs. Stowe Phelps, treasurer.

Mr. Charles Dana Gibson is the chairman of the Pictorial Publicity Committee appointed by the Federal Government. On his committee he has appointed Mrs. H. Van Buren Magonigle, chairman of the Poster Committee of the Art War Relief and Mrs. Ripley Hitchcock.

The Posters Needed

Posters are needed and required by the Government for the following purposes: To advertise the next Liberty Loan, to make known the various activities and needs of the Red Cross Society, to encourage thrift and economy of food, and to stimulate in each individual a sense of patriotism and responsibility to their country.

"This is your special opportunity," says the committee. "Give of your best! Send in a finished design if possible. Send in a sketch of that idea for development by some other artist. Do this work in a spirit of patriotic enthusiasm."

The designs may be any size and executed in any medium, and should be sent in by Jan. 1, to the Art War Relief Committee, care of the Art Alliance of America, 10 E. 47 St., New York City. They will be submitted to the committee appointed by the Federal Government of which Mr. Charles Dana Gibson is chairman.

The following are suggested topics for posters:

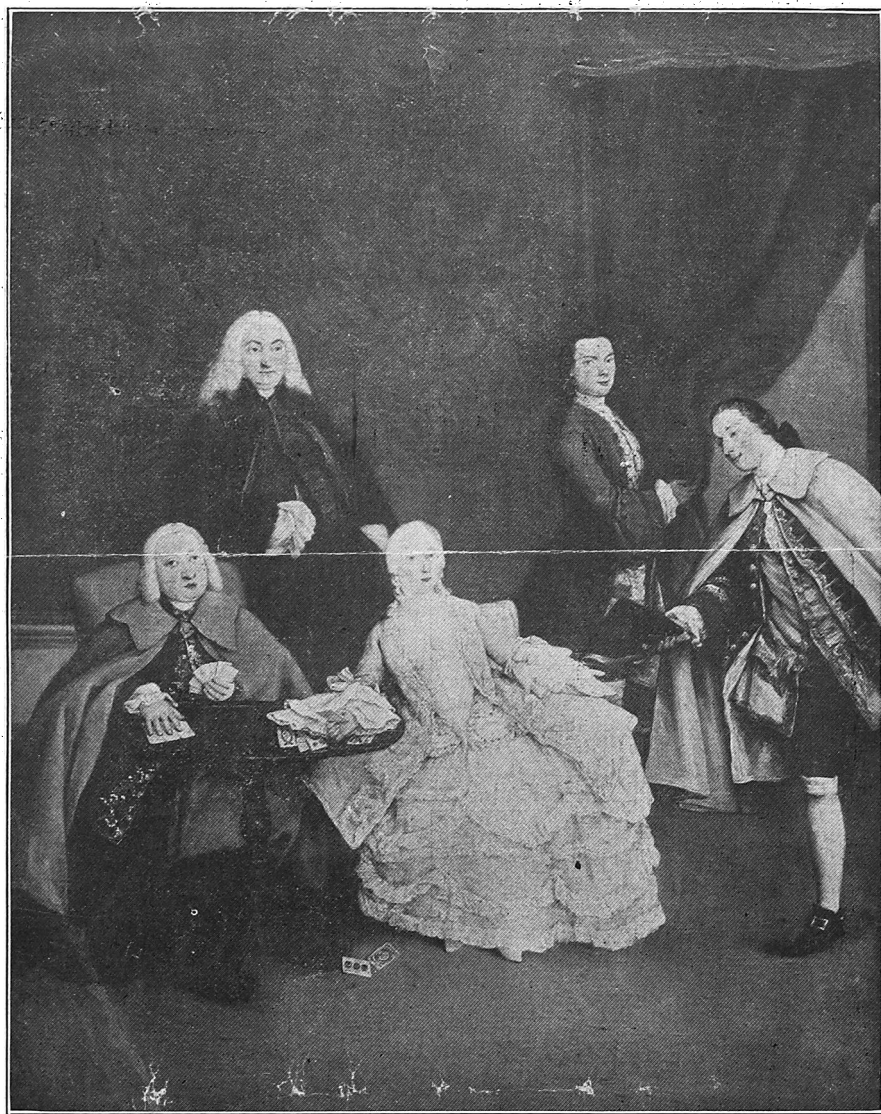
Government—For Future Liberty Loans, Army and Navy, The Five Dollar Liberty Loan—appealing also to children, Spirit of Patriotism—National and International obligations, and Reverence for the Flag.

Red Cross Society and Allied Organizations—Ambulance Work, Care of the Children, Hospital Work, etc.

Thrift—Extravagance, our National Fault, Conservation of Necessities, and Criminality of Waste.

Officers of the Organization

The officers of the committee are Mrs. Ripley Hitchcock, chairman; Mrs. John Henry Hammond, vice-chairman; Miss Maud M. Mason, corresponding secretary, 218 W. 59th St., and Mrs. Stowe Phelps, treasurer, and the committee itself is composed of women members of the following organizations: Art Alliance of America, Art Students' League, Art Workers' Club, Catherine Lorillard Wolfe Art Students' Ass'n, MacDowell Club, American Society of Miniature Painters, National Arts Club, National Academy of Designs, National Association of Women Painters and Sculptors, N. Y. School of Fine and Applied Art, American Watercolor Society, Pratt Institute Art School, Pen and Brush Club, School of Art, Pen and Brush Club, et al.



"THE CALLERS"

Pietro Longhi (1702-1785)

One of several examples of P. Longhi in coming Volpi sale.
(See pages 6 and 7)

cluded a number of extremely rare works, which will be a most welcome addition to the Museum's permanent collections.

"The pictures and the sculptures have already been received by the Museum, and are being cataloged and arranged, but will not be ready for public exhibition until January. It may be said, without exaggeration, that this is one of the greatest 'wind-falls' the Museum has had since its establishment. The Millets alone would constitute a feature of sufficient significance to give the institution international fame, and to bring artistic pilgrims to Boston from all parts of the world—the more so because they have for so many years been hidden in a private collection."

WIGGINS PRIZE PICTURE SOLD

Guy Wiggins's "Lightly Falling Snow," which won the Norman Waile Harris bronze medal and \$300 at the annual exhibition at the Chicago Art Institute display, has been purchased by the "Friends of American Art" for their permanent collection in the Art Institute.

The American art public, and especially collectors and dealers, must recognize the correctness of the ART NEWS sources of information as proven again, if such proof were needed, by the publication of this most interesting and important news.

N. Y. PAINTERS' SHOW SALES

The Society of Painters of N. Y., whose first exhibition has just closed, reports the sale of the large canvas, by Richard F. Maynard, entitled "Seventeen," to Charles A. Schieren, Jr., who also purchased "The Very Blonde Baby," by Hilda Belcher, which took the Hudson prize in the N. Y. Watercolor Club exhibition.

These two paintings he is using as a nucleus for a collection of pictures for the Machinery Club of N. Y. Mrs. Harry Watrous's "Spanish Girl" was also sold and two commissions were incidentally secured by her for portraits, through this sale.

Sarah Sweeney, who has been in Washington, D. C., for several months, painting portraits, has returned to N. Y.

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OIL PAINTINGS

EXHIBITIONS NOW ON

Demuth and Fisk at Daniel Galleries

Watercolor sketches, chiefly interpretative landscapes, by Charles Demuth, and oils by Edward Fisk, are on view at the Daniel Galleries, 2 W. 47 St., to Dec. 4. "St. George's, Bermuda" is the locale of Mr. Demuth's light and joyous watercolors in which sea and landscape are colored visions of delight to mind and eye. The artist is not so happy in his one picture of a more conventional character, representing a monument and the British flag, the former being so insignificant that a vacant space seems the only indication of its presence, while the flag is admirably rendered.

Edward Fisk's landscapes are colorful and show a certain boldness of line that somewhat compensates for other missing qualities. His still-life subjects are possibly more interesting than his other work in this display, the commonest objects being treated in a manner that gives them their full significance and accentuates their artistic value in the scheme.

Art Display at Bronxville

In the ballroom of the Hotel Gramatan, Bronxville, N. Y., an exhibition of paintings by well known artists, is now on through Dec. 2, for the benefit of the Red Cross, Bronxville Branch.

A "Decorative Panel," by Cecelia Beaux, portrays an heroic figure of a woman with trees and water as a background.

"Two Brunettes," by F. Louis Mora, suggests a foreign type, with flowered frocks and outspread fans. Childe Hassan shows a marine study.

Two small pictures of Indians, "Drinking" and "The Hunter," by E. I. Gouse, are realistic in the extreme. "Winter" by Ann Crane, is a good study.

In strong contrast a "Landscape" by Hobart Nichols, has fine color, and there is a convincing little outdoor study of girls under a Japanese parasol, round a small table. There are also several marines.

Rare Chinese Art at Parish-Watson's

Among the many results of the war is the tremendous stride Chinese art has been making in America. Ten years ago there were few important pieces of pottery from the Empire in this country. Today no finer objects of this sort are known than those in the Metropolitan, Smithsonian, Field Museum, Boston Museum and the Samuel T. Peters, Freer, John D. Rockefeller, Jr., Widener, Frick and Judge Gary collections, and most of these are "since the war began" arrivals.

One of the largest importations of early Chinese wares this country has ever known has just been made by Parish-Watson & Co., Ltd., of 560 Fifth Ave. These objects represent the fruit of 17 years' work in the Orient by H. A. E. Jaehne, of Tokio. In order to make the collection as representative as possible of the 1300-year period, from the Han to the Ming Dynasty, Mr. Parish-Watson has augmented the Jaehne collection with rare examples recently acquired from the Adolphe Grosjean collection. The combined collection, valued at approximately \$300,000, is now on exhibition in the company's new galleries.

Brooklyn Society of Etchers Exhibit

The second exhibition of the Brooklyn Society of Etchers will open in the Print Department of the Brooklyn Museum, Monday next, Dec. 3, with a reception and tea, from 4 to 6 o'clock for the members and associate members of the society, and the members of the museum and friends. The exhibition will continue through Dec. 26, inclusive. There will be 171 exhibits, including many contributions from etchers not resident in Brooklyn or N. Y. The addresses of these latter range as far west as Illinois, Colorado and Cal., and as far north as Maine. All exhibited prints whether by members or non-members, have been chosen by a jury from a competitive selection. Twenty of the exhibitors are members of the Brooklyn Society and thirty-eight are non-members. The officers of the society are: Pres't, Ernest Roth; cor. sec'y, John T. Arms; acting cor. sec'y, Troy Kinney; recording sec'y, Eugene Higgins; treasurer, Fred Reynolds; counsel, Troy Kinney, Harry Townsend, Ann Goldthwaite and M. Paul Roche.

Many of the prints have been sent in by men who are now at the front, or in training for military service of the U. S. and allied armies. During the exhibition lectures on etching, arranged by the society in co-operation with the museum, will be given as follows: "Some Classic Etchings," by William M. Ivins, Jr., Dec. 15; "Etching," with demonstration of various processes, by M. Paul Roche.

The following are the exhibiting members of the society: John Taylor Arms, Antonio Barone, Frank W. Benson, Sears Gallagher, Ann Goldthwaite, Morris Greenberg, Ernest Haskell, Eugene Higgins, Troy Kinney, William H. Lester, Allen Lewis, Katherine Merrill, Joseph Pennell, Will J. Quinlan, Fred Reynolds, M. Paul Roche, Ernest D. Roth, George Senseney, Dwight C. Sturges and J. C. Vondrou. The non-members exhibiting are: Alex A. Blum, Theodore Bolton, Ed Borein, Benj. C. Brown, George Elbert Burr, Elizabeth Colwell, R. M. Crosby, Fred'k K. Detwiller, Osias Dodge, H. L. Doolittle, Kerr Eby, Agnes B. Fernbach, Gilbert Fletcher, Antonio Guarino, Mary Gearhart, Edith Loring Getchell, Gustav F. Goetsch, Robert B. Harshe, C. Hassam, Bertha E. Jaques, Charles P. Larsen, Chester Leich, Wm. Auerbach-Levy, Louis Orr, Gertrude Partington, G. T. Plowman, Wilhelm Georg Reindel, Charles K. Gleeson, Otto J. Schneider, Henry B. Shope, Miss Celia M. Stuever, Fred'k T. Weber and H. A. Webster.

The Long Island Historical Society of Brooklyn is exhibiting to Dec. 8, a varied collection of book plates of the residents of Brooklyn and of authors, artists, actors, etc.

War Posters Exhibition

During the exhibition of war posters of the Allied countries, to be held for the benefit of the American Red Cross, in the Arden Gallery, 599 Fifth Ave., and which has been arranged by the American Art News Co. and the Arden Studios, during the three weeks beginning Dec. 3, many posters will be on public view for the first time in this city, while at least two will be displayed for the first time anywhere.

The first week is to be devoted exclusively to the showing of Recruiting Posters. Among them will be a new poster by Frank Brangwyn, the artist who has done such effective war work for Great Britain and France, to be used by the U. S. Navy for recruiting purposes. This poster has just been printed, and has not yet been seen outside of Government circles. Another new Navy recruiting poster by Henry Reuterdaahl will also be shown for the first time.

Included among the more than 100 British recruiting posters to be shown are interesting examples from Australia and South Africa. None of these has been heretofore publicly shown or reproduced in this country. There will also be on view posters from Canada and Ireland, as well as the best of the Parliamentary Committee series used in Great Britain. The interest in these recruiting posters is heightened when it is recalled that they were in large part responsible for the raising of the British Empire's volunteer army of 4,000,000 men.

The best examples of American recruiting posters will also be shown.

Charles Dana Gibson will speak at 4 P. M. on the opening day of the exhibition. M. l'Abbé Cabanel on the opening day of the second week, during which French and British charity posters will be shown, and Dr. Alfredo Weis on the opening day of the third week, when war loan posters from Great Britain, France, Italy, Russia and the U. S. will be on view.

Among the posters to be exhibited, approximately 600 will be loaned by Mrs. McDougall Hawkes, Mrs. Margaret Barry Carver, Mrs. F. W. Gavin, Dr. Herman T. Radin, Messrs. Edward B. Lee and John M. Gest and other collectors.

Ferargil Gallery Exhibit

John Follinsbee is showing some excellent work at the Ferargil Galleries, 24 E. 49 St., where 16 of his canvases are on view to Dec. 8. In "River Ice," "Gray Winter," "Winter Afternoon" and "Snow and Ice," the artist reveals himself as one of the foremost contemporary American painters of winter scenes. In another mood, but with the same sureness of touch and power of composition, he has painted such colorful pictures as "The Delaware Spring," "The Garden," and "Summer Sky," while possibly the gem of the exhibit is "The Toll Bridge by Moonlight," brushed in a low key, in exquisite greys, and with rays of moonlight that delicately attenuate the sombreness of night.

A collection of antiques placed on view by George Vaughn Curtiss complete agreeably the present show. A Diana by Houdon is one of the most attractive pieces. This bronze statuette of supreme elegance of form and pose is a charming example of the great sculptor's art. A XV century Japanese carved wood figure, a Kamakura period bronze, an antique Chinese bronze equestrian figure, a Japanese Bonz, and an Italian Renaissance carved marble, are all interesting souvenirs of Mr. Curtis's travels.

Flower Pieces by Dorothea Lipzinger.

Miss Dorothea Lipzinger is showing a score or more of Flowerpieces at the Ehrich Galleries, 707 Fifth Ave. to Dec. 5. The young woman artist paints well and renders her flower subjects with facility, knowledge and sympathy. Her color scheme is clear and fresh, her drawing excellent and her work shows long and close study of flower growth and form. To lovers of floral painting the display will be a delight.

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New YorkWith an exhibition of two important
consignments of duplicate volumes
from the great private library ofMr. Henry E. Huntington
of New York

Mr. Huntington has inevitably acquired duplicates of even the rarest items. This sale affords collectors an opportunity to secure volumes which may never again be offered at public or private sale.

Early and Modern English
LiteratureTo be sold the afternoon and evening of
December 10th.

Rare Americana

To be sold the afternoon and evening of
December 11th.Books from the Library of
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Including Early English Literature, First Editions, Fine Bindings, Colored Plate Books, Extra Illustrated Books, Incunabula, Shakespeareana, Rare Autograph Manuscripts and Letters, etc.

On exhibition from December 3rd to the sale on the afternoons of December 12th and 13th.

Old English Silver and
Sheffield Plate

On exhibition from December 3rd to the sale on the afternoon of December 17th.

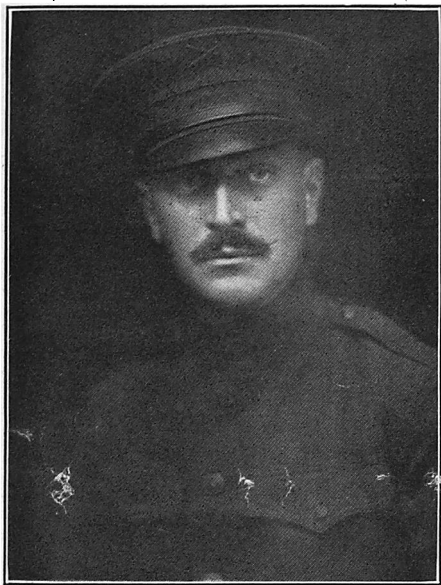
Mezzotints Printed in Colors
By S. Arlent Edwards

Practically a complete collection of these much sought-for prints gathered by Mr. Max Rosenberg of New York.

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LIEUT. WILLIAM JOHNS RALSTON

American Art Trade in War

While the majority of American and of foreign art dealers having branch houses or connections in this country are from age reasons ineligible for active service "under the colors"—that the spirit and feeling of the trade are most patriotic, is evidenced by the fact that a goodly number of the young men—in fact almost all who are eligible, whether partners in, or employes of the leading American art houses—did not await the conscription, when the United States belatedly entered the conflict, but at once volunteered and are now serving "under the colors." All honor to these brave and patriotic youths, several of whom have received merited officers' commissions, and who are fighting for flag and country, and equal honor to those partners in, and employes of English and French houses with American connections, who "joined the colors" of their respective countries early in the war, and some whom, alas, notably young Robert Fischhof and others, have fallen on the field of honor.



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AMERICAN ART TRADE IN THE WAR

Recognizing the bravery and patriotism of these young Americans, French and Englishmen, the AMERICAN ART NEWS has compiled as far as possible, a list of these patriots, which, with the photographs of all it was possible to obtain, is given on this page.

Lieut. William Johns Ralston.

Lieut. William Johns Ralston, partner in firm of Louis Ralston, 28 years of age, received commission at Plattsburg, August, 1917, now at Camp Upton, graduate Yale 1910, member N. Y. chapter Sons of the American Revolution, and Yale Club, formerly corporal of First Armored Motor Battery.



PIERRE FISCHHOF

Given Croix de Guerre by Gen. Mangin

Pierre Fischhof

Pierre Fischhof, second son of Mr. Eugene Fischhof, for so many years identified with the American art trade, and a grandson of the Doyen of the art trade, M. Sedelmeyer of Paris, whose elder brother Robert was killed in action, while gallantly leading a charge on the French front in 1916, volunteered in the American Hospital Corps early in the war, and his photograph shows him while being decorated with that most coveted and greatest of French war honors, the "Croix de Guerre," by Gen. Mangin, after his citation in the "order of the day" for bravery. Pierre Fischhof was born in Paris about 1890, and was educated at Lawrenceville School, near Princeton, N. J. He is well remembered in New York.

Germain Seligmann

Lieut. Germain Seligmann, elder son of M. Jacques Seligmann, who is now about 30, and who was connected with his father's firm, volunteered in the French army early in the war and has served therein with distinction. His brother-in-law was killed in 1916, while leading a charge on the French front.

James P. Silo, Jr.

James P. Silo, Jr., son of Mr. James P. Silo of the Fifth Ave. Art Galleries, and for a year or more past, associated with his father in the gallery management, was born in this city in 1890 and educated at Loyola College, and after graduation, some four years ago, went into business with his father as told above. He enlisted in the U. S. Navy some time ago as a yeoman and is now "somewhere in Europe," serving his country.

Seward Ehrich.

Seward Ehrich of Ehrich Bros. was born on Sept. 15, 1893. He is buying hospital supplies for the Red Cross and is at Rue Boissy d'Anglas 12, Paris. His business experience and knowledge of French helped to secure the position for him. His working hours are from 9 a.m. until 11 p.m. daily.

Edward Ziegler

Edward Ziegler, formerly of Henry Reinhardt & Son, and who was born in France about 32 years ago, enlisted in the French army early in the war and was invalided after good service, but has since returned to service.

Tolentino Art Gallery

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Duveens' Fighting Corps

Duveen Brothers, of N. Y. and Paris, have the following partners and employes in the English and French armies:

Ernest Duveen—Royal Flying Corps.
Henry J. Duveen, Jr.—Royal Naval Reserve.
Geoffrey E. Duveen—Royal Naval Reserve.
Alexander T. Silver—American Army.
John Mackin—American Army.
Albert Kelly—American Army.
Paul Portier—French Army.
Jean Deneaux—French Army.
Emile Petit—French Red Cross.
Frank Hurst—British Army.
Percy Dodds—British Army.
Thomas Gale—British Army.
T. Goldsby—British Army.
T. Woodger—British Army.
Henry Coppins—British Red Cross, Boulogne.

Kleinberger's Gallant Men

The F. Kleinberger Galleries, Inc., of N. Y. and Paris, have the following roll of honor:

Edmund Way, French Army, killed in the Battle of the Marne, Sept., 1914 (left widow and two children); Corporal Louis Chambon, French Army; Infantry David Picart, French Army; Infantry Antoine Perronet, French Army; Sergeant August Rollin, French Army; Corporal and Mitrailleur Allen Loebi (nephew of M. Kleinberger).

First Lieutenant John Watson (son of Mr. Watson, here with the N. Y. house) is with the American Army now in France.

Corporal Roedelsperger, son of secretary of the house C. Roedelsperger, 107th Infantry (former 7th Regiment of N. Y.).



LIEUT. GEO. BONAVENTURE

Lieut. George Bonaventure.

Lieut. George Bonaventure, born Jan. 2, 1884, was at Plattsburg training camp for two months last year; again at Plattsburg last summer, where he was commissioned Second Lieut.; went to France in September last. His taste for military life dates from his boyhood. When a student at the St. Francis Xavier La Salle Institute, N. Y., he was captain of cadets.

Clyfford Trevor

Clyfford Trevor, of Scott and Fowles, 590 Fifth Ave., and who is now with his regiment, the 107th, formerly the Seventh of New York, at Spartanburg, S. C., was born in London about 1878, and was for a time a member of the London Stock Exchange. He came to New York about ten years ago and became a partner in Morton & Co., leaving that firm to associate himself with Scott and Fowles. He became an American citizen soon after coming here, and joined the 7th Regiment, enlisted this year, and although over age, without hesitation entered the service of the U. S.

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Edgar C. Ackermann.

Lieut. Edgar C. Ackermann, of the London and New York house of Arthur Ackermann & Son, and who is with the London (Kensington) regiment, which he joined in February, 1916, on the Western Front, is in the late thirties; he has served gallantly and deservedly won his promotion and officer's commission.

Gilbert R. Gabriel

Gilbert R. Gabriel of the John Levy Galleries, 14 E. 46 St., and who is now with the 13th (Brooklyn) Regiment at Fort Wadsworth, N. Y. Harbor, was born in Brooklyn, Feb. 6, 1892, was educated in the Brooklyn public schools, and when still a boy, about ten years ago, became an employe of Mr. John Levy. He enlisted May last, and has won many commendations from his officers for his good conduct, and intelligent performance of his duties.

Gaston Pares

Gaston Pares, the young son, aged only 18, of M. Emil Pares, sailed for "somewhere in France" a fortnight ago, to serve in the French army and will be attached to the 89th Heavy Artillery.

(Continued on page 4)



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THE NOVEMBER BURLINGTON

An undescribed panel by Rembrandt, "The Philosopher," is reproduced as the frontispiece of the November number of the Burlington Magazine. A brief note by C. J. Holmes gives some interesting information regarding this recent acquisition of the National Gallery. Major J. J. O'Brien Sexton writes on "Illustrated Books of Japan," and more especially on the XVIII century artist, Nishimura Shigenobu, and the problem of his relationship to Nishimura Shigenaga. Notes on the Museo Nazionale of Florence, by Giacomo de Nicola, accompanied by a fine plate reproducing Renaissance Greek and Roman "Heroes" sculpture, by Antonio Lombardi, are part IV of a series. G. F. Hull writes learnedly on Italian medals, taking as his theme the technique of the Renaissance medal. A reproduction of several bronze medals in the British Museum illustrates this article. Walter Sickert's study, or "note of my recollection of Degas," as he modestly calls his excellent criticism, throws new light both on the artist and the man. Two well known works by Degas, "Portrait of a Lady," and "A Lady Combing Her Hair," are reproduced to illustrate the text. Part VII of "English Primitives," by W. R. Lethaby, treats of the English school in Sweden and Norway. Interesting reproductions of early paintings in Norway supplement this paper. The Burlington may be obtained from its American publisher, James B. Townsend, 15 E. 40 St., N. Y.

New Grolier Clubhouse

The Grolier Club, for so many years in East 32 St., has removed to its new and handsome clubhouse, 47 E. 60 St., which will be formally opened Thursday evening, Dec. 6 next, with an address by President Arthur H. Scribner, a report of the building committee by Harris D. Colt, chairman, and an address by Prof. Brander Matthews. The opening of the club's new home will also be signalized by a first view of an exhibition of Persian books and miniatures. A collation will be served.

Opening of Museum Galleries

The president and trustees of the Metropolitan Museum will be present at the opening of the new galleries of Classical Art and the new textile galleries on Monday evening, Dec. 3. There will be music and the hours of the reception are from 8:30 to 11 o'clock. Other galleries will be devoted to a display of Japanese and Chinese art.

Eakins' Exhibition Extended

The memorial exhibition arranged in honor of Thomas Eakins at the museum has been extended through Dec. 16. About one thousand persons visited the exhibition last Sunday.

PETROGRAD ART MENACED

While the attention of art lovers the world over has been centered of late on Venice, threatened with destruction by an invading Austro-German army, with the proved record of the disregard, if not the contempt, of the Central Powers, for storied monuments of art and other art treasures, in cities or lands captured by them, although it is now happily known that all removable art works were long since taken from the beautiful city, not a word has been printed, as far as we can ascertain, as to the menace to the wealth of art treasures in Russia, and more especially in Petrograd, from the anarchistic conditions that now prevail in that unhappy country and city.

We would much like to know, in common with all art lovers, as to whether the wonderful pictures of the Hermitage in Petrograd, for example, by some considered as forming the greatest assemblage of representative works of the early Dutch and Flemish (save only those in Holland) and other schools in the world, have been removed or are being protected from possible mob violence or, a not remote contingency, from the possible invasion of the destroying Huns, and what disposition has been made by the many private art collectors in Russia of their, in many instances, remarkable collections.

The art world awaits with eagerness some information on this matter.

OBITUARY

George F. Pope

George F. Pope, a wealthy citizen of Brooklyn, and an art collector, long prominent in the charities of the Catholic church, died Nov. 25 at his winter residence in Atlantic City, N. J., aged 48.

Mr. Pope had given much of his wealth to charity and for church decoration. One of his gifts was the marble altar in the Church of St. John the Baptist, Brooklyn, and he also gave the organ in the Roman Catholic Church to St. Barbara. He was made a Knight of the Order of St. Gregory by the late Pope Leo XIII. in 1902.

Thomas R. Congdon

Thomas R. Congdon, a well known American artist, long resident in Paris, died suddenly in Boston, Nov. 15 last, aged about 55. He was born in the middle west, studied in Paris under the best masters, and was a strong portrait and genre painter. He returned home when the war broke out, and has since been painting in the West, and in N. Y. and Boston. He is survived by Mrs. Congdon, herself an artist.

William R. Emerson

William R. Emerson, an architect, who designed many large country residences at Newport, R. I., Bar Harbor, Me., and elsewhere, died at his home in Milton, Mass., Nov. 23. He retired from business fifteen years ago.

Richard Charles Jones

Richard Charles Jones, an architect, died Nov. 14 in St. Barnabas's Hospital, Newark. He was born in Ireland, and came to Brooklyn as a boy, and later studied architecture in the office of E. L. Roberts in New York. He was associated with the late George Kemp for twenty-five years.

W. H. McIntee

William H. McIntee, who was known as a "lucrative" artist, and who, it is said, made as much as \$60,000 a year by his painting, died Nov. 12 in Detroit, Mich., after a long illness. He was born in Almont, Mich., in 1857, went abroad twenty years ago to pursue art studies and for three years was a pupil of Bougereau. "Helen of Troy" and "Les Mesdames," two of his best known paintings, were hung at the French salon in 1898.

Crimmins' Library Bequest

Through the bequest of John D. Crimmins the Irish-American Historical Society will receive his library, which contains many rare volumes.

CORRESPONDENCE

Van Horne Collections Not to Be Sold

Dear Sir:

Editor AMERICAN ART NEWS.

My attention has been drawn to a statement in the New York "Times" of Nov. 22 last, to the effect that the collections of the late Sir William Van Horne, would be sold in N. Y., following the sale of Lady Drummond's collection.

As these persistent rumors are a source of a great deal of annoyance to Lady Van Horne and other members of the family, permit me to state definitely that we have no intention of disposing of the collection either now or at any time in the future. In all probability it will never be broken up.

I am,

Yours very truly,

R. B. Van Horne.

Montreal, Nov. 26, 1917.

Is Barnard Statue a Substitute

In a letter to the N. Y. "Times," Howard Russell Butler writes as follows in regard to the Barnard statue of Lincoln:

"In regard to Barnard's Lincoln: The reply, on Oct. 23, 1917, in the House of Commons by Sir Alfred Mond, First Commissioner of Works, states that Lord Beauchamp, the former Commissioner, offered a site in the Canning inclosure for a replica of the St. Gaudens statue on a request from the Honorable Member from Plymouth in this House on March 9, 1914. After commenting on the 'high artistic merit' of the St. Gaudens statue, he proceeds as follows:

"I now understand that the American Committee for the celebration of 100 years of peace are anxious to send a replica of the statue of President Lincoln recently erected at Cincinnati and executed by Mr. George Grey Barnard, a sculptor of the highest standing, which they consider to be a superior monument, and I do not consider that I should interfere with the selection made by the donors, who, I understand, comprise men of well-known artistic standing.

"What legal or moral right had this committee to substitute Barnard's Lincoln for St. Gaudens's, after the site had been granted expressly for the St. Gaudens? Has a fraud been worked on the Honorable Member from Plymouth, and on the House of Commons itself?

"This is not a small question. It is a large one, and an international one. Is not our great President being slandered, our people betrayed, our art disgraced and England insulted?

"The committee, however great the reputations of its members for artistic standing, should be called to account. What have they got to say for themselves?"

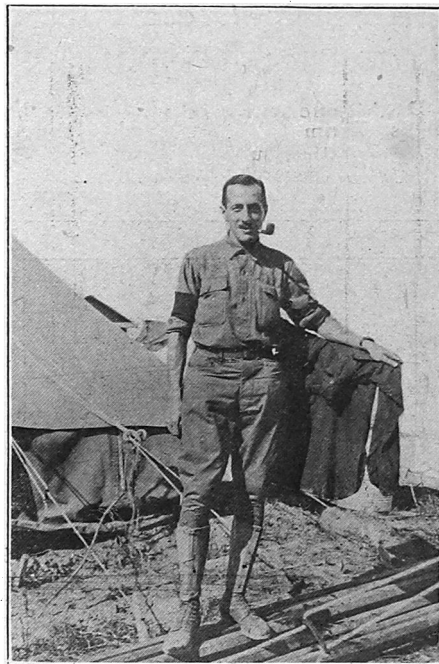
Howard Russell Butler.

Princeton, N. J., Nov. 24, 1917.

[This important contribution to the controversy anent the Barnard Lincoln statue for London throws a new light upon the situation and shifts the dispute entirely away from the question of the merits of Mr. Barnard's conception of the "Great Emancipator," to that as to who empowered the Committee of the Peace Centenary Committee, who it would seem from Mr. Butler's letter, to have substituted the statue of Mr. Barnard for that of the late Augustus St. Gaudens, accepted by the English Government, to make such substitution. Explanations of this amazing procedure are now in order.—Ed.]



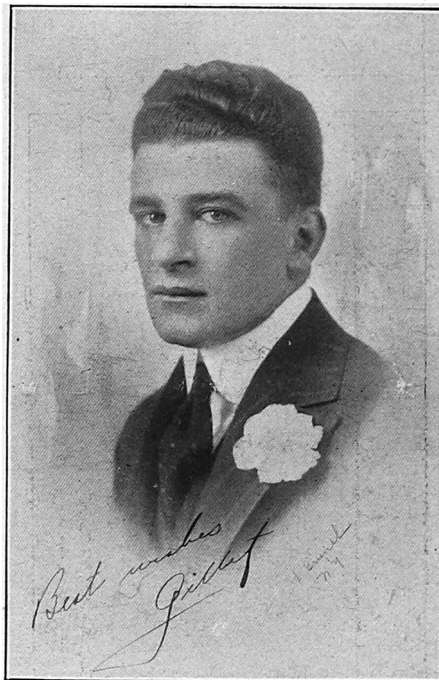
GASTON PARES

AMERICAN ART TRADE IN WAR
(Continued from page 3)

CLYFFORD TREVOR



LIEUT. EDGAR ACKERMANN



GILBERT GABRIEL

Hotel Majestic's Art Salon

The Hotel Majestic, Central Park West and 72 St., has arranged a gallery for the display of art works and in this gallery, under the charge of Mr. Fred Hovey Allen, as director, there will be held during the season a series of art and literary exhibitions. The first of these, now on, is a display of some 27 examples of the work of the members of the Taos (N. M.) Society of Painters, comprising E. Irving Couse, Oscar E. Berninghaus, Ernest L. Blumenschein, Victor Higgins, W. Herbert Dunton, Julius Rolshoven, J. H. Sharp, Walte Ufer and Bert G. Phillips.

These painters spend their summers in and around Taos, N. M., painting the picturesque Indians of that locality and their life and customs. Of the works which most stand out at first visit must be mentioned Couse's "Katchina Painter," Blumenschein's "The Drummer," and Dunton's "Crows."

PARIS LETTER

Paris, Nov. 21, 1917.

Although somewhat belated, discussion of the Barnard statue of Lincoln has broken out in France as well as in England. Considering the coldness with which Mr. Barnard's great effort, the production of the figures for the statehouse at Harrisburg, were viewed some years ago by the French art critics, whom he wished above all to capture, it is rather surprising that without having seen it, several of them have now written in a kindly way of the Lincoln effigy. Their judgment is based wholly, of course, upon photographs, notably those recently reproduced in the AMERICAN ART NEWS. André Michel very aptly recalls the abusive hostility with which Houdon's statue of Washington, for which he made a special voyage to America, was regarded by the would-be art polomists of that day. Years later, a like controversy was waged over Canova's Napoleon.

Defense by a French Critic

M. Michel, who is a highly respected critic, says:

"I feel very much inclined to defend Mr. Barnard and his work against their detractors. He has represented Lincoln standing, with his hands crossed upon his abdomen, in a familiar attitude, and without 'pose.' The figure, with emphatic characterization, seems to have been treated with singular force. The individual accent is brought into evidence in the simplest and most striking manner. None of the statues of Lincoln in America which I recall—not even that by Saint Gaudens at Chicago—seems to me to impart so strong and so living an impression of his personality. The son and the admirers of Lincoln should take heart. To glorify this, lofty individuality, in our eyes it will suffice that the sculptor has been able to make the physical and moral resemblance recognizable, his firmness, his benevolence, discernable beneath an apparent ruggedness, his simplicity and his robust puritan probity. The figure would gain nothing by conventional embellishment, by an academic attitude, by symbolical accessories or by traits of elegance that would be but lies. To such an individuality, the austere truth is better suited than any kind of 'arrangement.' He was of humble origin and was not ashamed of it. He did not get his clothes from a fashionable tailor and he took little care of his dress. But his face, sculptured as with a pruning-hook, its ardent leanness rising above a tall, somewhat ungainly body, reveals an indomitable energy, an incorruptible conscience. French republicans would gaze on it with respect and longing."

The sentiment that France would like to have the statue, if England would not, has found expression elsewhere. In spite of the fact that Saint-Gaudens was of French descent and of the further fact that no one can deny that Barnard has grossly exaggerated the uncouth details of Lincoln's person and of his early manner of dress, the vigour and nobility of the facial delineation have found many admirers in France. In point of strength and significance, these admirers deem Barnard's work to be far greater than that of Saint-Gaudens.

Veteran American Painters

One of the conspicuous pictures in the present exhibition of the "Amis des Artistes" is by Ridgway Knight, "Le Bas de Laine Francais," illustrating the famous habit of saving of the French peasantry. The excellent quality of this picture is already known to many Americans through descriptions and engraved reproductions. It is one of the best that this accomplished artist, almost the dean of American artists in France, has painted. Three other of Mr. Knight's paintings are hung beside it, all of great poetic merit. Mr. Alexander Harrison also is represented in this exhibition by a marine, one of his finest achievements.

Georges Scott's exhibition of war pictures at the Petit galleries is bewildering in its wealth of subjects and most impressive in his forceful manner of treating them. There are oils, watercolors and drawings. While many of them are of purely illustrative quality, there are not a few which rise above that level. The historical value of those which offer a visual grasp of battlefields like those around Verdun and in Champagne and Flanders is beyond question. In such views as "Ground Won," (under the rising moon) and "The Road from Souain to Suippes," (after the attack of Sept. 25, 1915) there is at least obvious fidelity to impressions and an emotion which the beholder, if he be not of iron, must share with the artist. But I think, after all, that Georges Scott is best in his character pictures of soldiers, and in one especially in this collection, "The War-Cross," which is really masterly in its firm exposition of the subject. Seventy bronzes by Rodin, all reproductions of well-known works, are shown at a gallery in Rue La Boétie.

MILWAUKEE

Bolton Brown is now presented in the permanent collection of the Milwaukee Art Institute. A gift of one of his stone lithographs has been presented to the Institute by Mrs. Lucy Fletcher Brown.

BOSTON

The current exhibition at the Guild of Boston Artists, a "one woman" show by Lilla Cabot Perry, opened with a "tea," which drew a large attendance, as might have been expected, not only from "artistic" Boston, but from members of the fashionable world as well. Mrs. Perry is secretary of the Guild, and it is owing largely to her initiative that this successful organization of Boston painters has material being instead of a rather nebulous "state of mind." Mrs. Perry's work is well known and has received high recognition both at home and abroad. In landscape, in figure painting and portraiture, and especially in the painting of real and delightful children, Mrs. Perry's canvases are always clever, interesting and distinctive.

The Copley Society has "come to" again after the extinction of its old home (the late lamented Copley Hall), and its round thousand of members can breathe easier now that a private view of "pocket sundials" has been announced. Such a collection should appeal to everybody who doesn't own a Waterbury. What a pity that public, large-sized sundials do not beautify some of Boston's highways! One could easily recommend them, for example, in place of the atrocious structure of boards and bad taste recently erected in the shadow of Trinity Church. Why are we solemnly commanded these days not to "waste food," while money still continues to be wasted on evesores?

Mrs. J. Montgomery Sears has allowed the Worcester Art Museum to acquire one of the gems of her collection—a "Mother and Child," by George De Forest Brush. This canvas—about 48x36 inches—is one of the artist's really important works. The mother, seated in the midst of a landscape, holds a cherubic little boy clothed in green olive. In the background another figure, also holding a child, is visible. The Worcester Art Museum, it will be remembered, acquired George Fuller's "Winifred Dysart" a few years ago. Of course, Boston connoisseurs wonder just why Mrs. Sears lets the truly good works go, but no one just knows.

Miss Gertrude Fiske has an exhibition of her recent work at the Stuart Club, 102 Fenway St.

That George L. Noyes did not spend all his time teaching a large class of students last season at East Gloucester is proved by the collection of gay and sparkling watercolors which he is showing at the Copley Gallery. Of this I will write later.

George Washington.

CLEVELAND

A Rodin memorial exhibit was held at the museum Sunday afternoon, with a lecture on the great sculptor and his works by Director F. Allen Whiting, and an assembled display of the Rodin works owned by the museum, with the exception of the great bronze "Thinker," permanently placed in the museum's entrance hall.

The exhibits included a large head in plaster of one of the "Burghers of Calais," an original model of the work which is coming to the museum in bronze, the gift of Miss Emerie May Holden, now in France; "Little Sister," the beautiful marble statuette given by Mr. Halle; a bronze masque of the Japanese dancer Hanako, and a bronze head from the "Gates of Hell," both just received by Mr. Halle from Paris and loaned for the occasion; a leg in plaster and a bronze foot, given by Miss Loie Fuller; 19 original drawings and an etched portrait of the dead sculptor Zorn, and a lithograph of him by William Rosenstein, these last the property of the Huntington collection of the museum.

Following Director Whiting's memorial address, Curator J. Arthur MacLean gave the weekly talk on the finest pieces of Chinese art in the museum.

Joseph Pennell, whose English and American series of lithographs of war work are now displayed at the museum, lectured there Friday night, enlarging on the idea that picturesque art was to be found in abundance among local industrial plants, docks, bridges and skyscrapers. A movement has been started by the Cleveland Art Association, at the instigation of Dr. Henry T. Bailey, to concentrate for a year on local art by local artists. The plan includes the selection of really beautiful landscape and architectural views for postcards, a book of illustrations showing local beauty spots and picturesque industries, and an exhibition of local art at the museum next season. Old Roman plaques, from an ancient house near Venice, an antique bronze masque, used as a wall fountain, and a horn lantern of medieval Florence, are some of the Italian art treasures from the collection of Mr. Bryant Fleming of Buffalo, are now shown for the benefit of a local branch of the American Fund for the French wounded. The display of glass includes some early cast French glass, old English glass and scent bottles owned by Marie Antoinette, Adam candlesticks and other silver, Oriental needlework, damasks and laces.

Jessie C. Glasier.

PHILADELPHIA

Work done at Chester Springs, Pa., last summer, now on exhibition at the Pa. Academy as a supplement current to the watercolor show, comprises some 150 canvases, among the best being the landscapes, "Hill Tops" and "Across the Valley" by Miss Elizabeth F. Washington, "Moonlight and Mist" by Mr. Cesare A. Ricciardi, "A Hill" by Harry Wasserman, "The Barn" by Mrs. Susan H. Bradley and a figure by Miss Juanita Smith entitled "Under the Maples." A very attractive little illustrated catalog of the group has just been issued.

The Phila. watercolor prize of \$200 for the strongest group in the present exhibition has been awarded to Gifford Beal, contributing a number of tropical landscapes and some views of the N. Y. City water front. The Charles W. Beck prize of \$100, awarded this year for the twelfth time, went to Howard Giles for the illustration in oil entitled "Chevy Chase Club" as the best work in this exhibition that has been reproduced in color.

The first prize of \$300 offered by Mr. Charles M. Lea for best drawing of the human figure by a student regularly enrolled in any American School of Art having a faculty of at least three instructors, was awarded by the watercolor jury to Miss Edith Sturtevant, the second prize of \$150 to Rowley Murphy, both prize winners being students of the Pa. Academy. Other students competing were from the Pa. School of Industrial Art, the Art Student's League, the School of the National Academy and of the Boston Museum. The works entered in this competition, drawings executed by pen, pencil and hard crayon, as the rules prescribe, are on view in a special exhibition at the Academy.

The Print Club will hold an exhibition of prints by American artists in the gallery of the club for two weeks to begin Dec. 5. On the opening evening a talk will be given upon "Landscape Etching from the time of Durer to Haden and Whistler" by Mr. Fitz Roy Carrington curator of the print department of the Boston Museum. The exhibition will be held under the joint auspices of the two clubs. Pending conditions arising from the war the print shop and meeting room formerly maintained by the club in South 17th Street has been given up and meetings will be continued at the residences of the members.

The University Museum course of lectures was resumed for the season by Dr. Alex. Hamilton Rice on Nov. 10, who entertained a large audience in the new circular auditorium with an account of his journeys of exploration in the N. W. Amazon Basin. Mr. Charles Wellington Furlong, an artist explorer in search of subjects for the brush in North Africa, lectured on Nov. 24 upon "Tripoli, the gateway of the Sahara." "The Art of India and Tibet" will be the subject of Mr. Alexander Scott's lecture here on March 2. Mr. Langdon Warner the recently appointed director of the Pa. Museum, will lecture on, "Early Chinese Sculpture," Feb. 23, and Mr. Joseph M. Rogers lectures on the "Art of Writing," Feb. 9.

Eugene Castello.

SEATTLE

A collection of oils by H. T. Tanaka, a well known local Japanese artist, was exhibited in the rooms of the Seattle Fine Arts Society, to Nov. 5. Most of the canvases were studies of the nude.

An exhibition of paintings and prints was recently held at the headquarters of the Seattle Fine Arts Society by Mr. Frederick C. Torrey, of Vickrey, Atkins & Torrey, of San Francisco. Mr. Torrey has been bringing pictures here for exhibition for the last 27 years. Among the artists represented were a number of Scotch and Dutch, a few French and some Americans. The landscapes by Scotch painters received especially favorable comment from visitors to the exhibition. Among these were eight watercolors and one oil by R. B. Nisbet, two examples of C. H. Mackie and others of David Gauld, William Kennedy and William Mounie. By Dutch artists there were examples of Mesdag, Kever, Debock, Broedel and van den Berg. There was a fine example of Courbet; and American art was represented by examples of Oliver Hall, H. W. Ranger and William Keith. One part of the gallery was given over to prints, etchings and engravings, among which were some very beautiful Japanese prints.

H. C. Henry is opening his private gallery at his residence in north Seattle, free of charge to the public Tuesday and Saturday afternoons. In Mr. Henry's collection of over 150 paintings are canvases by some of the best known modern artists of France, Holland, England and America.

An exhibition of 20 paintings by Miss Kathleen Houlihan is on at the Seattle Athletic Club. Miss Houlihan is known to the art public of the East through her annual exhibitions at the MacDowell Galleries, N. Y.

A. C. Deniston, a N. Y. artist, has just arrived here after a motor trip across the continent.

Anna M. Sutton.

CHICAGO

At last Chicago has a Municipal Art Commission. The law creating such art commission was passed by the Illinois legislature (it is a state law) in 1915 and became effective July 1, 1915. For two years and nearly five months Mayor Thompson ignored the frequent demands made upon him by prominent men and citizens' organizations to appoint the personnel of the commission. The Chicago Examiner has frequently, the last two years, reminded the executive of his negligence, and three weeks ago in its Art and Literary Supplement brought up the subject again, in an editorial in which the former mayor, Carter Harrison's, attitude towards art matters was favorably compared with the lack of interest displayed in the same subjects by Mayor Thompson. Finally, last week, Mr. Thompson yielded to public insistence, and yielded handsomely. For his appointees are nearly all of them men well fitted for the position, and in no case can there be any suspicion of party favoritism.

Prominent among the names of the appointees is that of Mayor Thompson's predecessor in office, Mr. Carter H. Harrison, a choice which will be generally approved, not only because Mr. Harrison has generally shown good artistic judgment, but because he is a man who will listen to the advice of men who, because of talent and training, have superior judgment in matters of art and aesthetics.

The professional members of the commission are Jarvis Hunt, the architect, Emil Zettler, the sculptor, Victor Higgins, the painter, and Frank M. Morris, the bibliophile, scholar and friend of Eugene Field. The sixth member is L. C. Kuhnert, a prominent business man, linked in a way to the applied arts, because of his part-ownership of one of the biggest wall paper manufacturing concerns. The mayor is a member of the commission ex-officio.

Mr. J. W. Young has placed on sale at his galleries, 66 E. Jackson Boulevard, some 130 paintings, which he states have a conservative value of \$28,550, and which he is selling on his "Young Plan." This plan is the offering of works for one week at a fixed price, printed in the catalog. On any picture unsold the beginning of the second week, a 5% reduction is made daily, until all are sold. Bids can be made when the sale opens for as low as 5% of the catalog prices, and these stand until raised or until by the 5% daily reduction, the amount is reduced to that which someone has bid.

The handsome illustrated catalog describes each picture accurately and gives a brief history of each artist represented. From the last sale one-third of the pictures offered went to out-of-town bidders, and these bidders were from ten different states, and the purchasers from eight different states. The plan is certainly a novel and interesting one and thus far has worked with great success.

The Art Institute is at present the goal for art lovers and scholars from every part of the country, not on account of the "American show," but because of the superb collection of Chinese paintings, sculptures and scrolls, which Mr. Chas. T. Freer, of Detroit, has loaned for a few weeks. Mr. Freer himself is expected here the first week in December, when Dr. O. Siren will give two lectures on Chinese painting and its relation to Chinese philosophy and religion.

The younger branch of oriental art is also represented here in a special exhibition of Japanese prints lent to the Arts Club by Mr. Frank Lloyd Wright, and arranged by himself in very good taste.

Edward Watts-Russell.

MEMPHIS

An exhibition of sculpture arranged by the Gorham Co. of N. Y., now on in Gallery B of the Brooks' Memorial Gallery, is exceptionally good. This is the first time most of the sculptors represented have exhibited so far south. Those represented are: Saint Gaudens, Daniel C. French, Isidore Konti, Solon Gutzon Borglum, Robert Aitken, Mario Korbel, Malvina Hoffman and Adolf Weinman. Janet Scudder sends one of her delightful figure pieces, "Victory." Anna C. Ladd shows her well known "Dancing Girl," Harriet Frishmuth sends "The Leaf," and Evelyn B. Longman has a thoroughly good study of a torso, "Fenella," by Edith W. Burrough, "The Panther" and "Colt at Play," by Anna Vaughan Hyatt, "Bear Cub and Rabbit," by A. P. Proctor, "Crab Baby," by Edith B. Parsons, "Cloudy Day," by C. B. Brooks, and "Indian Hunter," by J. Z. A. Ward, are among the exhibits.

In Gallery A there is a group exhibition from the Chicago Society of Miniature Painters representing Carolyn D. Tyler, Madge Henemann, Katherine Walcott and Edna Caslerton. In Gallery D there is an exhibition of etchings by Rembrandt, Whistler, Zorn, Haden, Le Gros, Brangwynn, Pennell, Howarth, Fitten, Haig, Bone and Cameron, etc.

THE VOLPI ART COLLECTIONS

The Volpi collection of Italian art, which is to be sold at the American Art Galleries on Dec. 17, 18 and 19, should and probably will excite quite as much interest among American connoisseurs and collectors as did that of the Professor's Davanzati Palace collection of last season. The last named sale was one of the most remarkable in the history of art auctions in America, as the total realized was practically a million dollars, while many of the objects sold had a distinction and quality which put them in a class of art works such as, at only long intervals, are offered at public sale.

The present collection, so far as a somewhat hasty survey can determine, is in many respects fully the peer of that which Prof. Volpi brought over from Italy last year. It emphasizes even more strongly, indeed, than did the former, the tyranny of the true collector's instinct which possesses this Italian dealer. Evidently with him, collecting for the mere sake of collecting is a positive obsession, for he seems entirely unable to resist acquiring a picture, piece of furniture or some hauntingly lovely textile, so long as it is beautiful in itself.

Inspired by Last Year's Sale

When one takes into consideration the further fact that Prof. Volpi, as he himself tells one, was so impressed by the results of the Davanzati sale that he determined to put at the service of the American people his unrivaled experience and his knowledge of the whereabouts, in Italy, of really important works of art, it is not to be wondered at that the collection he has brought over differs only in its general character from that of last year in its greater catholicity, for it is obvious that, in his desire to make it thoroughly representative of the Italian minor arts from the XV to the XVIII centuries, Prof. Volpi has included much that, while of extreme beauty and attractiveness, he was compelled to omit from his former gathering.

Rare Textiles and Embroideries

This year, for instance, the textiles and embroideries form a significant feature of the collection. Nor is it unfitting that this should be the case for, as the center of the world's luxury, Italy, for many centuries, has been also the chief source of the richest of velvets, the choicest of silken brocades and the most elaborate of embroidered stuffs.

From the days when Roger II, King of Sicily, brought from the near east accomplished weavers and embroiderers to Palermo, the art had spread over and throughout the entire peninsula until, in later times, there was no city or even small town which did not have its workshops devoted to the activities of weavers and embroideries. The Popes, the Doges, the princely Dukes and the Nobles encouraged the art with the liberality and constancy of their commissions, while the most distinguished of artists did not deem it inconsistent with their dignity to limn designs for the workers with the needle.

Of late years, however, the increasing desire of collectors for fine examples of these Italian textiles has almost entirely depleted the country of those plain, cut and jardiniere velvets, those rich brocades and damasks, and those marvelously embroidered Copes and Chasubles which were formerly of such comparatively frequent occurrence.

Old Weaves Brought from Hiding Places

Despite all this, however, Prof. Volpi seems to have been acquainted with the hiding places of some of the most magnificent examples of the output of Renaissance Italian looms that are today in existence and, as a consequence, the textiles of the Volpi sale are such as have rarely, if ever, been shown to New York. There is, for example, a series of unusually large "Coperte," or Covers, of velvet, of that peculiarly gracious blue tint which, today, it is well-nigh impossible to procure, and another cover of almost the same blue, with a deep border of gold embroidery. This latter has a pair of pillows to match with gold embroidered borders of the same pattern proportionately reduced. There are a number of richly embroidered table covers, some worked in simulation of Oriental rugs, and others of a purely Renaissance character, and some exceptionally elaborate ecclesiastical vestments fitted, in themselves, to give a note of decorative value to surroundings of any style or period.

Old Heraldic Devices

In Italy, more than in any other country of Europe, heraldic devices, or coats-of-arms, were used as decorative adjuncts to furniture, wall decorations, covers and hangings. It is therefore not surprising to find a separate collection of these elaborate escutheons, enclosing embroidered coats-of-arms and fashioned mainly of gold and silver thread, which seem to have been such familiar features of Italian domestic life in the Renaissance period. They are of all styles and sizes, many of them surmounted by the tasseled cardinals' or bishops' hats which betoken that they formerly belonged to some high church dignitary.

Fine Old Furniture

But it is, after all, the furniture that forms the "clou" of a collection such as this, and the furniture that Prof. Volpi has here assembled is of unusual variety and interest. The present predilection shown by Americans for Italian furniture is easily explainable when one reflects that in the XVI and XVII centuries the influence of the furniture makers of Italy extended so far beyond their own boundaries that there was not a country of Europe that was not under its sway. As a result of this it has come about that whether the architectural character of an interior be French or English, Italian furniture always seems to find itself at home, and to be in perfect harmony with its surroundings. Of course, the large majority of the chairs, tables and cabinets here brought together belong to those early Renaissance times when severity of outline and construction was relieved only by richness of carvings or delicate ingenuity of inlay or certosino work. Of chairs, Prof. Volpi offers a bewildering variety. There are, for instance, a surprising number of those so-called "Monastic chairs," delightfully simple in appearance and construction, made to fold, so as to admit of easy and convenient handling and carrying out of doors, and with their plain surfaces relieved only by the incised carvings, gen-

there are many chairs of the "Sgabelli" type, with their backs and supports almost riotously carved with dolphins, volutes and acanthus leaves, many of them displaying a most alluring "patine."

Of the more dignified "Seggiole," or straight-backed armchairs of the period, there are a number with seats and backs finished either with velvet or gold-tooled leather, while a set of no fewer than nine of these majestically throne-like affairs has both backs and seats covered with Italian petitpoint embroidery of a most fascinating description. In these particular chairs, it is safe to say, the domestic art of the Renaissance reaches its highest point.

Rare Old Tables, Cabinets and Credences

The tables are singularly attractive, one especially, which meets the rightly admired English priory tables of Queen Elizabeth's time, on their own ground, and contests supremacy with them, and one with an oval top and plain square legs, whose very proportions give to it an air of dignified nobility. In addition to these there are many with supports elaborately carved in characteristic lyre shapes or other pseudo classic fashion.

The cabinets and credences, the nearest approach in English to the Italian term "credenze," also form a thoroughly typical group. There are the earlier cabinets: of



Florentine Piece of
RENAISSANCE XVI CENTURY
Called Bambocci
In coming Volpi Sale

so-called, doubtless, from the obvious license bestowed upon the carvers who chiselled out of the hard wood the classic figures, the grotesque masks, the broken pediments, and the clusters of fruits and leaves with which they are adorned.

An Army of "Cassones"

Of all pieces of Italian Renaissance furniture the most characteristic is undoubtedly the "cassone" or marriage coffer, and of these coffers or cassone the Volpi collection offers a most surprising number. Surprising in that each one of them is distinctly meritorious and out of the common. This is especially the case with one of beautifully carved walnut, formerly in the Palace of the Marchese Marignoli in Rome, as also with one which is richly inlaid with coats-of-arms, wreaths and floral pendants and with another which has a carved and gilded front. It may be mentioned, by the way, that the effect of these carvings is, in many cases, heightened by the touches of gilding which so effectively relieves the bronze-like surface of the dark walnut.

Finally a word must be said of the XVIII century Venetian carved, painted, lacquered and gilded furniture which gives so pleasing a variety to the collection. Not only are there many chairs, whose carved frames, recalling the fact that they borrowed their forms from the France of Louis XV and Louis XVI, are carved with floral sprays and deftly painted, but there are examples of those elaborate cabinets in the intricate fittings of which the Venetian cabinetmakers took such concealed pleasure, and a pair of workboxes on rococo scrolled pedestals whose inlay of mother of pearl and panels of "chinoiserie" subjects make of them veritable jewels rather than mere pieces of furniture.

Rich Verdure and Other Tapestries

Notwithstanding the famous weavers of Ferrara and Florence, the art of tapestry weaving was never to the "manor born" in Italy, and it is therefore a matter of course that most of the excellent tapestries in the Volpi collection should be Italian only by adoption. That is to say, they have hung for centuries on the walls of great Italian palaces, but were originally woven in Flanders or in France. That is the case with the "Verdure" panels, with the famous picture of "Europa" landing on the shores of the American continent and with the almost historic "Centaur" tapestry. A notable exception, however, is the "Playing Children," an appealingly decorative tapestry which has an interesting history. It seems that Pope Leo X (otherwise Giovanni de Medici) commissioned the favorite pupil of Raphael, Giovanni d'Udine, to design for him a series of tapestries which were woven in Brussels. Later on, during the siege of Rome, these tapestries were lost and destroyed, so Pope Urban VIII Barberini instructed Romanelli to make copies of d'Udine's cartoons and had these woven into tapestries by Giacomo della Riviera. It is one of these, sold in the dispersal of the Princess Mathilde's collection in 1904, that is now brought over for this sale.

The Oriental Rugs

The reason which includes these Flemish and French tapestries holds equally good as regards the presence here of a small but satisfying group of Oriental rugs. It must be remembered that for centuries Italy was, to the rest of Europe, the gateway of the East, and that there the comparatively few rugs with which Europe was supplied found their first resting place. Hence, these rugs, all of them dating back to the XVI and XVII centuries and nearly all of them of Asia Minor weave, are as typically Italian as the velvets and brocades or even the furniture that accompany them.

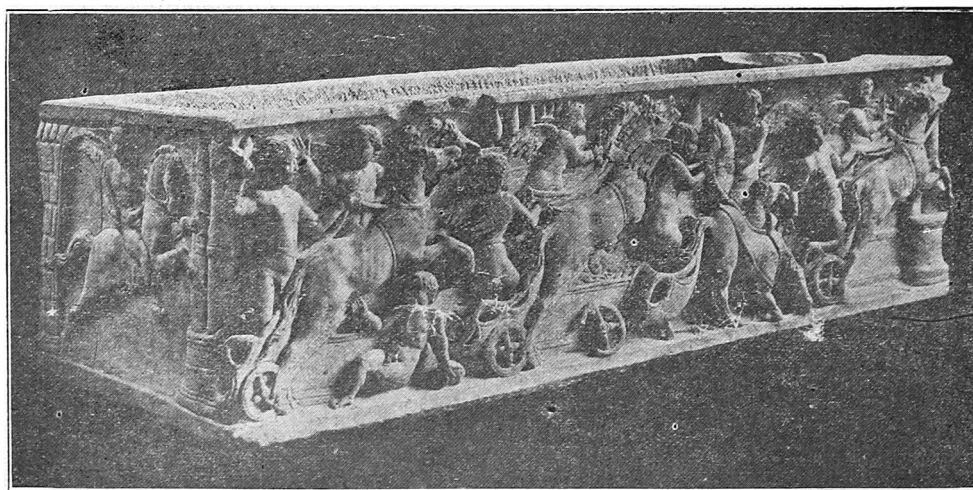
(Continued on page 7)



MADONNA AND CHILD
Benedetto da Maiano (XV Century Florentine)
In coming Volpi Sale

erally of a religious significance, which decorate the headrails. There are Savonarola chairs also, which carry the principle of the "Monastic chairs" one step further and are, perhaps, among the most characteristically Latin seats in existence, and

chest form, with fronts either plainly paneled or enriched by carvings, there are those which rely largely for their decorative effects upon the bands of geometrically patterned inlay, and finally there are those of the famous "bambocci" school of carvings



BARBERINI SARCOPHAGUS
In coming Volpi Sale

THE VOLPI COLLECTIONS

(Continued from page 6)

Old Pictures and Sculptures

It is perhaps as a collector of pictures of the highest quality that Prof. Volpi has gained his chief reputation and, hence it was to be expected that if he included any pictures at all in his present gathering they would be, from the cognoscenti's point of view, entirely "worth while." Nor has this expectation been disappointed. Several well known names, including those of Bronzino and Tiepolo, appear in the catalog of these works of art, while there is at least one delightful primitive—an "Annunciation"—painted by Giovanni Lotti de Siena and especially a series of works of a much later period by the famous Pietro Longhi of Venice. These, which form part of a series, are either "Conversation Pieces" as these portrait groups used to be termed, or "Scenes of Venetian Life." They formed part of a much larger series, painted by Longhi for a Venetian family, which was subsequently divided into two groups. One of these groups was divided between the Brera Museum of Milan and the London National Gallery, while of the other group four found their way to the Metropolitan Museum of N. Y. and six came into the possession of Prof. Volpi.

A fascinating marble statuette by Antonio Rossellino, the XV century Florentine sculptor, who was unquestionably the greatest pupil of the great Donatello, deserves especial commendation. It is seldom a piece of sculpture of the period to which this belongs is to be seen in such a state of preservation. So kindly have the Ages treated it, that it might have come only yesterday from Rossellino's atelier. Surcharged with an added beauty, due to the superb golden tone with which the centuries have flooded the white marble, it represents the youthful St. John the Baptist, or San Giovannino, as the Italians affectionately styled him.

The Renaissance Epitomized

Everything to which the Italian Renaissance craftsman turned his hand; whether intended for ordinary household service or for the adornment of some nobleman's palace, he made as beautiful as he knew how. Among the articles of domestic use, therefore, which Prof. Volpi has added to his collection there is not one that has not a distinctly artistic interest.

The silversmith, for instance, who wrought the silver handles of the table service of knives and spoons and forks which we find here, worked with just as much enthusiasm and just as much artistry as the painters and sculptors who fashioned their works of surpassing loveliness for some member of the lordly Medici family.

It is more than turning back the pages of history; it is dipping into a volume of decorative beauty, to pass in review these compelling accompaniments of Italian life in the quattro and cinque centi. Here are torchères of wrought iron, hammered and twisted with a certainty as to the exact "line of beauty" which was the equipment of the mediæval smith alone, here are candlesticks of beaten silver and caskets framed with gilded bronze and silver, or covered with cunning petit-point embroidery, here are gloves, both for the lady and the ecclesiastic, made brave with finest of needlework. Here, too, are vases of that majolica which Italian kilns alone could produce as well as "bouquets" and "baskets" of that glazed terra-cotta with which, to all time, will be associated the names of the Della Robbias.

This hasty survey of the principal contents of the Volpi collection will indicate the unusual amount of interest the sale is certain to excite among all those who care for beautiful things and are eager to take advantage of an opportunity, such as this, for dignifying and adding a note of real decorative value to the adornments of their houses.

It remains only to call attention to the admirable work done on Prof. Volpi's behalf by his N. Y. representative, Signor Cesare A. Guglielmetti, to whose energy and loyal assistance is largely owing the efficient method in which the sale preparations have been made. A word of credit is also due to Mr. Horace Townsend, who has written the catalog with all that discriminating knowledge which is nowadays to be expected of him.

BUFFALO

The paintings by Anderson, Lawson, Lever, and Seyffert, at the Albright Gallery, are to remain until Dec. 2, and the next display will include paintings by Walter Griffin, Carl Frieseke, James R. Hopkins, and Gardner Symons, and will open Dec. 5. The gallery has recently bought "The Bead Stringer," by John S. Sargent, formerly the property of the late Carroll Beckwith, a valuable acquisition. Another recent purchase is "The Wild Cherry Tree," by John H. Twachtman, which formerly belonged to Mr. Hugo Reisinger, a beautiful symphony in color and a fine example of the artist.

DETROIT

The Museum is holding a competitive exhibition for Michigan artists during December, under the auspices of the Scarab Club. This annual event has brought to the attention of the public an increasing number of painters each year who claim Michigan as their home, either through residence in the State or by birth. Last year there were 70 artists, represented by 164 pictures. The works submitted this year will be passed upon by a jury of artists consisting of Charles Francis Browne, Ralph Clarkson and Wilson Irvine.

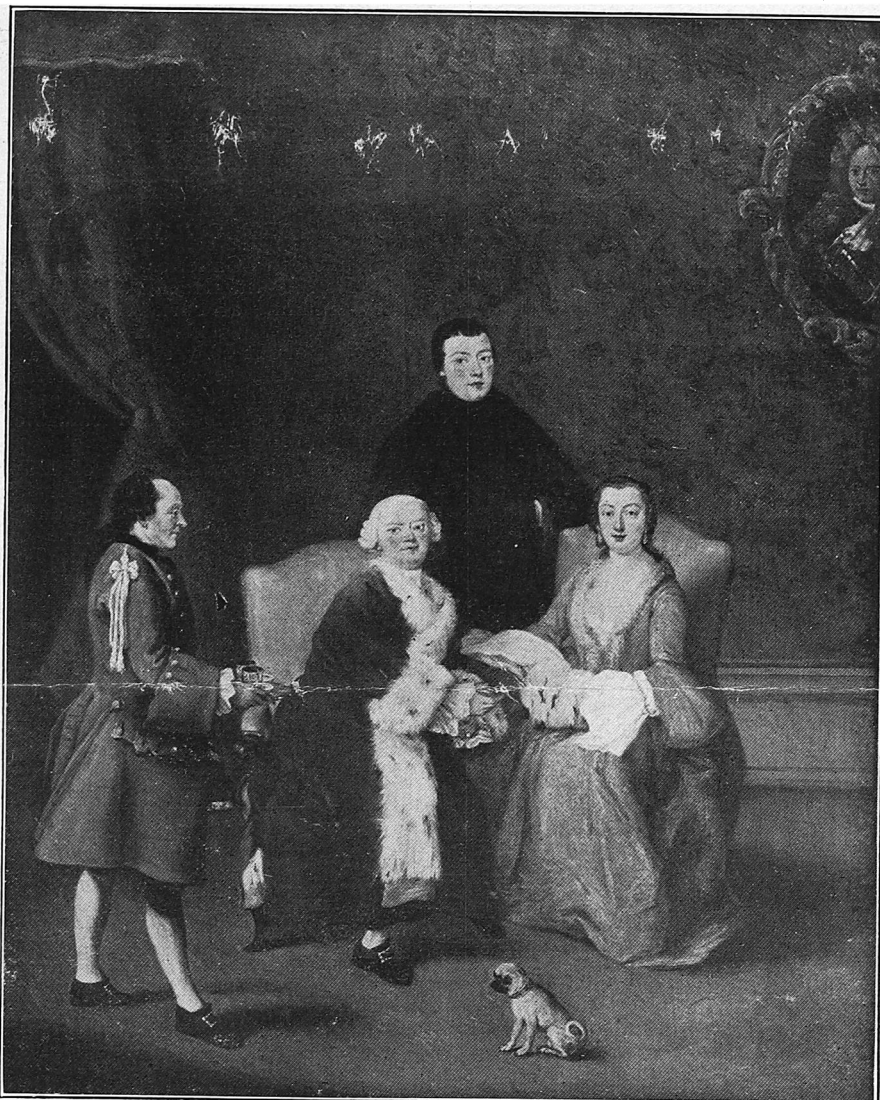
The reception and formal opening of the exhibit will be held on Wednesday eve, Dec. 5. A number of prizes have been given by generous citizens of Detroit, and they will be awarded by the jury. Among them is the Scarab Club gold medal for the most important contribution to the exhibition, the Museum prize for the three best pictures by resident artists, regardless of subject or medium, the Hopkin memorial prizes for the best oils by resident artists painted in 1917, and the Julius Rolshoven prize for the best painting of a head in oil.

The Museum will have on exhibition dur-

WASHINGTON

The Washington Handicraft Guild held its annual exhibition and reception Wednesday evening at the school, when Mr. Frank I. Hale, of Boston, the well-known jewelry maker addressed the gathering with the object of inspiring wider interest in the crafts, interest so needed in this age, our every day life. The display of work is of unusual quality and variety, including jewelry, silver and metal work, dyed textiles, batik and bookbinding. Miss E. S. Schroeder is in charge of the Handicraft school and her work in silver shown has artistic and personal character. Others exhibiting original works are the Misses Taliaferro and Jush-Brown, Mr. Robert Lefever and Misses Kelly and Lane. Pupils have recently gone from this school to teach basket making to the blind in France.

An interesting feature of the Washington Watercolor Clubs' exhibitions now being shown at the Corcoran Gallery is a group of 27 miniatures by well-known miniature painters. Ammil Campbell shows a beautifully painted "Nude Study" Rosina Boardman "The Blue Smock," Sally Cross, of

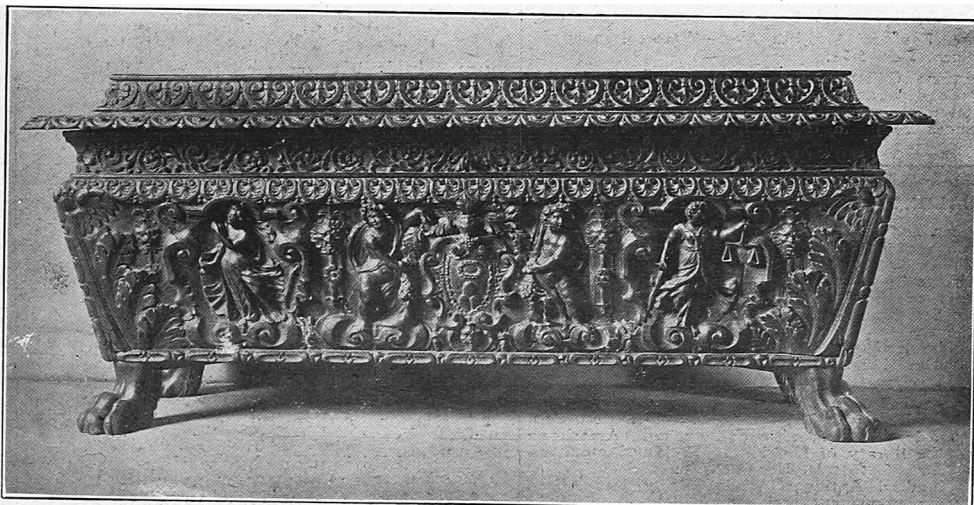


THE COFFEE PARTY
Pietro Longhi

In coming Volpi Sale

ing Dec. a selected group of paintings by Ernest Lawson, Hayley Lever, Karl Anderson and Leopold Seyffert. This exhibition was organized by Director Burroughs as a traveling exhibit for a number of the Middle Western museums. After being shown here the exhibition will go to the Milwaukee Institute, the St. Louis, Cleveland and Cincinnati Museums and the John Herron Institute of Indianapolis.

Boston, two portraits, Gertrude S. Barnes of Minneapolis "Lotos Kore," Eva Springer "Italian Lady," Martha W. Baxter, "Girl in White" and Margaret Archambault a portrait of "Miss L. R. Reed." Miss Elizabeth Knoevles shows a miniature of a hen and 2 roosters. This odd subject for ivory is well done.



UMBRIAN CASSONE (XVI Century)

In coming Volpi Sale



ANTIQUE ITALIAN CHAIR
In coming Volpi Sale

An exhibition of British posters is on this week at the home of Mrs. Charles L. Richardson for a war charity. This group of works has been collected by Mr. Frederick E. Partington and were issued by the London Underground Railway and comprises a series setting forth London's most interesting sights and amusements. There is also a group of English War posters by London's foremost illustrators including Brangwyn, E. F. Jackson and H. M. Wilson.

Frank Gardner Hale has been showing his jewelry and enamels at James Bartlett's shop where his beautifully designed works have attracted attention. C. C. C.

PROVIDENCE

The memorial exhibition of paintings by John W. Alexander still continues to draw visitors to the R. I. School of Design. In the large gallery is shown a recent purchase from the Museum Fund, 1917, of sculpture by Paulanship, "Dancer and Gazelles."

A case of Chinese miniature vases (K'ang Hsi and Yung Chieng), exquisite examples in agate, amber, and glass is also on view as is a collection of colonial silver loaned by Dr. Jeannie O. Arnold. In the sculpture gallery there is still shown the "Deposition of Christ," of the Paduan School (XV century), the gift of Mrs. Jesse H. Metcalf.

Arthur E. Sims has recently completed a series of landscapes in and around Pawtuxet, R. I. Mr. Sims has treated the problem of sunlight in an original and frank manner, and his work has much tonal harmony.

George A. Hays has recently completed a winter view of a village street with a horse-drawn sledge which has poetical feeling and subtle delicate color.

At the Art Club, in connection with the summer and autumn show, recently noticed, there are two dashing marines by Wm. H. Drury.

The Prov. Art Club will open their annual thumbbox show Dec. 4.

Wm. Alden Brown.

SAN FRANCISCO

It is announced that the Havens collection of paintings sold here recently and reputed to have cost nearly \$700,000, brought \$120,000 at public auction. The prices brought by individual pictures were low.

A collection of paintings by patriotic artists has been placed on exhibition for one week in the Union Central building. There are about 150 canvases of all descriptions—landscapes, marines, figures and flower paintings—by the well known artists of the city.

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS**

American Museum of Natural History, 77 St. and Central Park W.—Studies for mural decorations and for a panoramic background of Maori life, in the South Sea Island aHill, by Miss del Mar, to Dec. 10.

Arden Gallery, 599 Fifth Ave.—War posters of all the nations; Dec. 3-8, incl. recruiting posters of England and her Colonies, and U. S.; Dec. 10-15, French and British charity posters; Dec. 17-22, war loan posters from Great Britain, France, Italy, Russia and U. S.

Art Alliance Galleries, 10 E. 47 St.—Work by master craftsmen, to Dec. 8.

Arlington Galleries, 274 Madison Ave.—Sketches by Ass'n of Women Painters and Sculptors, Dec. 1 to Dec. 22.

Babcock Gallery, 19 E. 49 St.—Opening exhib'n of modern Americans.

Brooklyn Museum, Eastern Parkway, Brooklyn—Second annual exhib'n of the Brooklyn Society of Etchers, Dec. 3-26.

Canessa Galleries, 1 W. 60 St.—Sculpture and furniture of Renaissance period.

Daniel Gallery, 2 W. 47 St.—Watercolors by Charles Demuth, oils by Edward Fisk, to Dec. 4.

Ehrich Galleries, 707 5th Ave.—Flower paintings by Dorothea Lipzinger, to Dec. 5.

Ferargil Gallery, 24 E. 49 St.—Works by John Follinsbee, Nov. 26 to Dec. 8.

Folsom Galleries, 396 Fifth Ave.—Works by a group of seven Americans.

John Levy Galleries, 14 E. 46 St.—American and foreign modern paintings.

Kennedy & Co., 613 Fifth Ave.—Fine prints, ancient and modern, to Dec. 8.

The Little Gallery, 15 E. 40 St.—Handwrought silver by master craftsmen, Dec. 3-17.

Long Island Historical Society, Pierrepont St., Brooklyn—Loan exhib'n of book-plates and portraits of plate owners, to Dec. 8.

Macbeth Gallery, 450 Fifth Ave.—Paintings and small bronzes of N. Y. by several artists, to Dec. 5. Small pictures by Frederick Friesseke and Nancy Ferguson; pastels by Lillian Crittenden, Dec. 6-31.

MacDowell Club, 108 W. 55 St.—Paintings by ten American artists, Dec. 1-9.

Hotel Majestic Art Gallery, Central Park W. at 72 St.—First national exhib'n of the Taos Society of Artists, to Dec. 22.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25c., free other days.

Modern Gallery, 500 Fifth Ave.—Oils and watercolors by André Derain, to Dec. 1.

Montross Galleries, 550 Fifth Ave.—Watercolors by American artists, Dec. 3-31.

Montclair Art Museum, Montclair, N. J.—Contemporary American paintings, Dec. 1 to Jan. 7.

New York Public Library—Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Meryon, Whistler and Haden; lithographs by Pissarro, Brangwyn and Odilon Redon; original drawings by Mauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucoart, etc. Prints relating to Hudson River School. J. Carroll Beckwith memorial exhib'n.

Orange Gallery, 123 E. 57 St.—Paintings by a group of young artists, through Dec. 8.

Parish Watson Galleries, 360 Fifth Ave.—Old Oriental porcelains and potteries from noted Oriental collections.

Ritz-Carlton Hotel—Allies of Sculpture exhib'n for charity. Opens Dec. 4.

Satinover Galleries, 19 E. 9 St.—Old Masters.

Scott & Fowles, 590 Fifth Ave.—Watercolors by K. Nielsen, Dec. 5-31.

Touchstone Galleries, 118 E. 30 St.—Garden paintings and landscapes by Ella Condie Lamb.—Pictorial photographs, "Gardens East and West," by Frances Benjamin Johnston, Dec. 3-15, incl.

CALENDAR OF ART AUCTION SALES

American Art Galleries, Madison Square South—First editions of books by well known authors, colored plate books, sporting books and prints, original drawings by Leech and Rowlandson, including the library of the late James Buchanan Brady. Exhib'n Sat. Dec. 1; sale, Dec. 6, eve'g; Dec. 7, aft'n and eve'g.

Volpi collection of antiques and art objects. Exhib'n Dec. 12; sale, Dec. 17, 18 and 19, aft'ns.

Anderson Galleries, Park Ave. and 59 St.—Exhib'n of Part IV of early and modern English books from the library of Mr. Henry E. Huntington, Dec. 3, to sale, Dec. 10, aft'n and eve'g.

Americana from the library of Mr. Henry E. Huntington, exhib'n Dec. 3, to sale, Dec. 11, aft'n and eve'g.

"A Hundred Antiques," collected by Mr. Alfred Sauer, a permanent resident of Peking. Exhib'n Dec. 3, sale, Dec. 14 aft'n. Collec'n of Mandarin robes gathered in Peking by Mr. Frederick Moore. Exhib'n Dec. 8; sale Dec. 14, eve'g.

Rare Chinese rugs and "reproductions" in the Frederick Moore collec'n. Exhib'n Dec. 8, sale Dec. 15 aft'n. Old English silver and old Sheffield plate. Exhib'n Dec. 3, sale Dec. 17 aft'n.

The Max Rosenberg collec'n of the S. Arlent Edwards mezzotints in color. Exhib'n Dec. 3, sale Dec. 17 eve'g.

Clarke's Auction Rooms, 5 W. 44 St.—Collec'n of antique furniture. Exhib'n Dec. 3, prior to sale.

NEW ANDERSON GALLERIES

The Anderson Galleries, Incorporated, now at 15 E. 40 St., New York, will open their new building at Park Ave. and Fifty-ninth St., Dec. 3. This handsome structure, erected about 30 years ago as a club house, has undergone extensive alterations in order to provide the spacious galleries required for the exhibition of valuable art and literary properties.

The building has a frontage of 125 feet on Park Ave. and 90 feet on Fifty-ninth St. To the right of an imposing entrance hall is a salesroom, 50 by 70 feet, in which the public sales will be conducted. To the left are two large exhibition rooms for the display of books and autographs. On the second floor are several small galleries and an exhibition hall, 30 by 100 feet. A special gallery, 50 by 100 feet, on the third floor, will be used for exhibition paintings, porcelains, rugs and art collections generally. Ample vaults have been provided for the safe storage of properties previous to their exhibition and sale.

**ART AND BOOK SALES, PAST AND
TO COME****Huntington Book Sale**

On Dec. 3, two remarkable collections of books—remarkable in part because of their association with the greatest private library in the world—will be placed on exhibition at the Anderson Galleries. They consist of duplicate volumes from the collection of Mr. Henry E. Huntington of N. Y. The first comprises early and modern English literature, and includes numerous much-sought-for first editions of the Elizabethan dramatists and poets and of the Victorian poets and novelists. The second collection comprises Americana. But five or six copies of many of these books are known to exist and in most instances are in public institutions. Mr. Huntington's library includes the superb collections formed by Mr. E. D. Church, Mr. Beverley Chew and Mr. F. R. Halsey, the Ellesmere collection, the Britwell collection of Americana the Devonshire library and important purchases made at the Hoe, Huth and other great book sales. When he acquires a library intact, it frequently happens that it includes duplicates of rare items already in his own collection. This was the case with Tamerlane—two of the known copies being in his library; the third in the British museum. It is his practice to retain but one copy of each rare edition. The duplicates are sold at public auction, without reserve, to the highest bidder, thus affording an opportunity for other private collectors to obtain literary treasures that may never again be offered for sale.

Other interesting collections to be sold during the same week are the library of Mr. Charles J. Groves of Boston, with additions including fine bindings, extra illustrated books, Americana, sporting colored plate books, English literature MSS. and other interesting items, the Frederick Moore collection of antique Chinese rugs and Mandarin coats and robes, and the Alfred Sauer collection of "A Hundred Chinese Antiques." Meantime, there will be on exhibition an interesting collection of old Sheffield and English silver, a complete set of the S. Arlent Edwards' mezzotints in color and the library of Mr. Arnold Furst.

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Alexander F. Drake Sale

First editions of the works of Charles Dickens and other noted authors, including many rare volumes in the library of Alexander F. Drake, formerly art director of the Century Company, were sold Monday last at the Walpole Galleries, 10 E. 49 St., at a first session and brought \$2,500.

No. 158, "Sketches by Boz," two volumes, by Charles Dickens, with etchings by George Cruikshank (London, 1837), was purchased by an anonymous buyer for \$75, the top price of the session.

An interesting item in the sale was a Confederate regimental flag, "The Stars and

(Continued on page 9)

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Bars," with reverse of white silk (tinted
a faint ivory), and in gold and colors, a
trophy of Bugles and oak wreath enclosing
scene with four figures of Confederate
soldiers on a hilltop. This trophy was pur-
chased by Mr. William Randolph Hearst
for \$55.

A rare example of Americana, Jonathan
Mitchel's "Propositions Concerning Bap-
tism" (1662), and known as the Edward
Rawson copy, one of the earliest books from
the New England press, proved the feature
of the second session which concluded the
sale, Nov. 27. This volume, bearing an early
New England imprint, was purchased by
Mr. L. C. Harper for \$215, the top price
of the session.

The total realized for the 273 items was
\$1,500, making a grand total for the two
sessions of \$4,000.

Other sales with titles of volumes, buyers
and prices obtained follow:

No. 368—"Phil May's Pocket Sketch
Book" containing 21 drawings in ink and
pencil, and inscribed by the author, W. J.
O'Reilly, agent, \$50.

No. 531—A collection of 67 Engraver's
proofs from books illustrated by J. M. W.
Turner, including "The Doge's Palace" and
"The Rialto, Venice," F. W. Morris, \$30.

No. 522—A work on tapestry, by Louis de
Farey (Angers, 1890), W. J. O'Reilly, agent,
\$25.

Amos R. E. Pinchot Sale

At the sale of the collection of antique
furniture and art objects in the Amos R. E.
Pinchot collection, which took place Nov. 24,
at the American Art Galleries, a total of
\$15,410 was realized.

No. 119, a XVII century verdure tapestry,
W. W. Seaman, agent, paid \$2,300, the top
price of the sale.

No. 120, a XVI century Flemish figure
tapestry, brought \$1,450 from Mr. H. C.
Matthews, and No. 118, a pair of tapestry
panels, went to Lans & Co., for \$1,850.

No. 168. For a pair of antique wrought
iron gates, P. W. French & Co. paid \$360.

Mrs. Walter Damrosch secured No. 145,
a pair of Venetian paintings, for \$260.

Harris B. Dick Sale

The Chinese porcelains, silver and jewels
in the collection of the late Harris B. Dick
were dispersed at the American Art Gal-
leries, Nov. 23, when the 280 lots brought a
total of \$13,640. No. 142, an emerald and
diamond ring, was purchased by Mr. Henry
Blank for \$940, the top price of the sale.
No. 226, a settee of the late Jacobean period,
went to Mr. Baumgarten for \$910, and two
high back armchairs of the same period
were purchased by Mr. Henry Symons for
\$840.

For a lady's drawing and writing table of
the Sheraton period, Mr. H. N. Rawlins
paid \$170.

Sale of Antique Furniture

(Continued from last week)

At the second session of a sale of antique
French and Italian furniture and other art
objects from the collection of Mr. Condé
Raguet Thorne and the estate of Van Brunt
Bergen, at the American Art Galleries,
Nov. 22, 172 lots brought a total of \$5,523.50.

For No. 270, an XVIII century English
needlework panel, Di Salvo Brothers paid
\$250, the top price of the sale. Other sales,
with names of objects, buyers and prices,
follow:

No. 335—Antique XVIII century Persian
rug (Feraghan) of small figured design,
Edward G. Whiting, \$210.

No. 332—Antique Persian rug (Feraghan),
late XVIII century, Charles of London,
\$105.

WITH THE ARTISTS

Mrs. Dunlap Hopkins, who spent the sum-
mer in the Catskills painting landscapes,
completed a number of canvases which she
has brought to her studio, 127 E. 29 St.
She will hold an exhibition at the Reinhardt
Galleries later in the season.

William H. Cotton has removed from his
studio at Harperly Hall, where he has
painted for several years, and has taken a
studio in Washington Mews, where he is
busy with portrait work.

H. Caro Delaville is busy with portrait
work at his studio, 3 Washington Square.

F. Edwin Church is settled for the winter
in his studio, 141 Columbus Ave., where he
is painting portraits and genres.

Henry Golden Dearth spent part of the
summer painting North East Harbor, Me.
He has returned to his Carnegie Hall studio,
where he has a number of recent good
canvases.

Lucile Lloyd is settled for the winter
in her Van Dyck studio, where she holds
classes in interior decoration instruction, in
addition to her regular work.

The Art Workers' annual Christmas sale
will be held at their clubrooms, 224 W. 58
St., Dec. 6 and 7. A special feature this
year will be a table for knitted articles suit-
able for soldiers, and, in addition to the
usual artistic articles, there will be canned
goods and conserves ready for purchasers,
to be sent to the camps.

Martha Walters, who spent the summer
painting and teaching at Gloucester, Mass.,
has returned to her studio in the Chelsea.

Edith Whitcomb Morrell, of 50 Morning-
side Drive, has recently returned from Mys-
tic, Conn. Miss Morrell is now preparing
for an exhibition of her portraits and land-
scapes to open at the Studio Club of New
York, 35 E. 62 St., on Dec. 1.

Charles Bittinger has enlisted in the
Navy.

Mr. and Mrs. E. L. Ipsen, of 119 E. 19 St.,
have recently returned from Monquitt,
Mass., where Mr. Ipsen has his summer
studio.

Mr. Ipsen is now engaged in painting the
portrait of Mrs. Philip H. Sheridan, the
widow of the late General Philip Sheridan.
Mr. Ipsen is also just finishing a portrait of
Governor Edge, of New Jersey, which is to
hang in the State House at Trenton. The
portraits of Chancellor Magie, and of James
F. Fielder, the former Governor of New
Jersey, which now hang in the State House,
were also painted by Mr. Ipsen.

Gardner Symons will leave town in a few
days to sketch at his place in the Deerfield
Valley, Mass.

William Butler Yeats gave an interesting
talk to the students and their friends at
the Art Students' League Saturday morn-
ing, Nov. 24. John Sloan introduced the
speaker. After his talk, Mr. Yeats answered
the questions of the students. This was the
third of the very interesting Saturday morn-
ing student conferences at the League.

AT DIVERS GALLERIES

(By The Second Viewer)

The general dullness of the McDowell
Club exhibitions is occasionally relieved by
the display of work which evince real talent.
In the group display, recently held, the
paintings of George Pearce Ennis, attracted
much favorable comment, because of their
vigorous treatment, compositional maturity
and interesting color. Nearly everyone of
his seven contributions had something dis-
tinguishing, while the large canvass of the
"Herring Fishers" quite surpassed anything
shown at the club in a long time. While not
excessively original, Mr. Ennis shows a
technical capacity which should earn him a
welcome among new exhibitors anywhere.
He is a man of promise who will bear
watching, if he isn't spoiled.

Babcock's Americans

Mr. E. C. Babcock's new galleries are
not only attractive in architectural arrange-
ment, but, just at present, offer some rare
temptations to the collector of small pictures
by the great American landscapists. Such
a famous little gem as the late A. P. Ryder's
"Macbeth and the Witches" calls for no new
word of praise, nor do the numerous little
Homer Martins (evidently of Martin's early
period) require any especial remark, but so
extraordinary an example of George Inness,
whose sky alone challenges all the skies
of the Barbizon men to most serious com-
parison, should certainly command columns
of description, did space permit. With these
fine works, beautiful examples of Winslow
Homer and J. Francis Murphy are to be
seen, as well as canvases by other American
masters, the selection of which proves the
fine taste of the proprietor of the former
Snedecor Gallery.

James Britton.

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CONCORD (MASS.)

At a recent meeting the Concord (Mass.)
Art Association was formed and the fol-
lowing officers elected: President, Daniel
C. French; vice-president, George S. Keyes;
directors, Stedman Buttrick, Eliz. Shippen
Green Elliott, Allen French, Alicia M.
Keyes, Charles H. Pepper, Russell Robb
and Eliz. Wentworth Roberts; treasurer,
Grace B. Keyes, and secretary, Eliz. Went-
worth Roberts.

The object of the association is to hold a
good annual exhibition and to stimulate an
interest in art matters.

The fourth annual exhibition will open
March 30, 1918. Works eligible are oils
and miniatures, drawings in charcoal, pencil,
pen and ink, etchings and block prints,
small bronzes and statuettes.

It is noted with regret that the de-
partment, hitherto featured by Cartoons
Magazine of Chicago, devoted to a survey of
exhibitions in the N. Y. galleries and con-
ducted by Mr. W. G. Bowdoin, has been
discontinued.

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